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**JUNIOR LYCEUM AND SECONDARY SCHOOL
ANNUAL EXAMINATIONS 2011**

Directorate for Quality and Standards in Education
Educational Assessment Unit

FORM 5

ART

TIME: Extended

TEACHER'S PAPER:

1. The examination will consist of three sections.
Section A: Work from Observation (80 marks)
Section B: Imaginative Picture Making (80 marks)
Section C: Presentation of a Portfolio of Work (40 marks)
2. The examination has been designed to enable the students to experience the creative process and the realization of a product.
3. Art teachers are required to stress the following points:
 - a. Creative and thoughtful considerations are essential, to deal effectively with questions from both **SECTION A** and **SECTION B**.
 - b. These considerations have a direct bearing on the quality of the students' final work, and should be reflected in preliminary studies made in connection with both **SECTION A** and **SECTION B**.
 - c. Preliminary studies are to be handed in together with the final works.
4. The questions in **SECTION B** may be interpreted in any one of the following forms:
 - Painting in colour
 - Print making
 - Textiles
 - Collage
 - Three – Dimensional work
5. Students are to be helped to use the extended time given to their best advantage.
6. All teachers are expected to explain the contents of the examination paper to the students.

The Art examination is to be conducted during the Art lesson – in the period from the 7th January to 28th January 2011.

- **ART TEACHERS ARE EXPECTED TO MAKE USE OF THE MARKING SCHEMES PRESENTED WITH THIS PAPER TO ASSESS THE STUDENT'S COMPETENCIES.**

SECTION A : Drawing or Painting from Observation

The Art Teacher is to set up one or more arrangements of five objects each, chosen from the following list:

Candles	Dried leaves	Utensils
Mannequin	Boxes	Mallet
Towel	Pottery jug	Plant
Tennis Racket	Torch	Books
Stool	Glass container	Fruit

SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. Claude Joseph Vernet's (1714–1789) painting 'Fire on the Tiber', at The National Museum of Fine Arts in Valletta, depicts a huge fire raging uncontrolled on the far shore in what may have been a warehouse. Leaping flames and smoke dominate the scene while boat-loads of refugees are being ferried across to safety. Make your own dramatic composition entitled '**Escaping from the Flaming Inferno**' or '**The Fire Fighters**'. (Fig. 1)
 2. Artists have made pictures based on the movement of figures. Henri Matisse and Pablo Picasso painted dancers and captured the graceful movement of the performers by simplifying the human form and emphasizing its actions. Study the work of these artists and any others who have worked in a similar way and make an abstract picture based upon the actions of '**Players in a Sporting Activity**'.
 3. Once the pride of their owners, scrapped cars, vans, motorcycles, trucks... are all massed up in a heap of rusted metal, shafts, worn-out tyres, broken windcreens etc. Make a painting entitled '**At the Junk Yard**'.
 4. Year 2010 was designated as the European Year for Combating Poverty and Social Exclusion. Develop your ideas for a campaign that aims to raise awareness for the eradication of Poverty. Make a composition based on some aspects of the theme '**POVERTY**'. (Fig. 2)
 5. Giorgio de Chirico's works 'Piazze d'Italia' are full of mystery and a sense of foreboding. Wide empty spaces, shadowy arcades, smoking locomotives, solitary monuments and false perspective produce this surrealist imagery. Make your own surrealist picture entitled '**The Village Square**'. (Fig. 3)
- **THE STUDENTS ARE ASKED TO CHOOSE ONE THEME AND DEVELOP IT INTO A FINAL WORK.**
 - **THE STUDENTS' WORK IS EXPECTED TO BE THE RESULT OF THE CREATIVE PROCESS.**



Fig. 1 – Claude Joseph Vernet – Fire on the Tiber

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Fig. 2 – Kathe Kollwitz

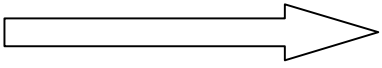


Fig. 3 – De Chirico – Piazze d'Italia

MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION

The Mark Scheme, derived from the Assessment Objectives shown in the grid below, must be used when marking the DRAWING or PAINTING FROM OBSERVATION Art exam of Section A in the Exam Paper.

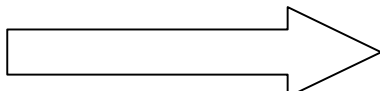
The Assessment Objectives form the basis for assessing the student's work. The scheme is designed to assess the student's competencies in doing Still Life. Each Descriptor carries 20 marks, which are divided as shown:

ASSESSMENT OBJECTIVES		No evidence	Limited and low-quality evidence	Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality	Adequate evidence and of reasonable quality	Ample and high quality evidence	TOTAL MARK
i.	Makes effective use of form and space	0	4	8	12	16	
ii.	Is aware of the importance of the depiction of the Light and Shade	0	4	8	12	16	
iii.	Brings out the Tones found in the Still Life.	0	4	8	12	16	
iv.	Brings out the Textures found in the Still Life	0	4	8	12	16	
v.	Realises a Balanced Still Life by applying sensitively the basic Art Elements.	0	4	8	12	16	
TOTAL MARK 							

MARKING SCHEME - COMPOSITION FROM A THEME

The Mark Scheme derived from the Assessment Objectives, shown in the grid below, must be used when marking the COMPOSITION FROM A THEME Art exam in section B of the Exam Paper.

THE ASSESSMENT OBJECTIVES FORM THE BASIS FOR ASSESSING THE STUDENT'S WORK. THE SCHEME IS DESIGNED TO ASSESS THE STUDENT'S COMPETENCIES THROUGHOUT THE ENTIRE WORK PROCESS

ASSESSMENT OBJECTIVES			NO evidence	Limited and low-quality evidence	Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality	Adequate evidence and of reasonable quality	Ample and high-quality evidence	TOTAL MARK
INVESTIGATION	i.	Record responses to direct experience observation and imagination	0	5	10	15	20	
	ii.	Investigate visual and other sources of information						
EXPERIMENTATION	iii.	Explore and use a range of media for working	0	5	10	15	20	
	iv.	Review, modify and refine work as it progresses						
DOCUMENTATION	v.	Respond to the works of other artists, craft-persons and designers making connections with their own work.	0	5	10	15	20	
REALIZATION	vi.	Realise ideas and intentions	0	5	10	15	20	
	vii.	Refine and complete work						
TOTAL MARK 								

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ANNUAL EXAMINATIONS 2011**

Directorate for Quality and Standards in Education
Educational Assessment Unit

FORM 5	ART	TIME: Extended
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Name: _____

Class: _____

INSTRUCTIONS TO STUDENTS

1. The examination will consist of three sections.
Section A: Work from Observation (80 marks)
Section B: Imaginative Picture Making (80 marks)
Section C: Presentation of a Portfolio of Work (40 marks)
2. Read the questions carefully and consider which of them will be suitable for your competence and interest.
3. You are expected to show that your work goes through the process of **Investigation, Documentation, Experimentation and Realization.**
4. **Preliminary studies** are required to answer both **SECTION A** and **SECTION B**. Therefore Preliminary studies are to be handed in with your final work. Failure to do so will cause you to lose marks.
5. Two questions are to be attempted, one question from **SECTION A** and one from **SECTION B**.
6. The questions in **SECTION B** may be interpreted in any one of the following forms:
 - Painting in colour
 - Print Making
 - Textiles
 - Collage
 - Three – Dimensional work
7. Any reference material from primary or secondary sources may be used but mere copying is unacceptable.
8. Write the following information clearly on the back of your work:
 - a) Name and Surname
 - b) School and Class
 - c) Section (A or B) and question number.

The Art examination is to be conducted during the Art lesson, in the period from the 7th January to 28th January 2011.

SECTION A: Drawing or Painting from Observation

A selection of five objects from the following list is arranged before you.

Candles	Dried leaves	Utensils
Mannequin	Boxes	Mallet
Towel	Pottery jug	Plant
Tennis Racket	Torch	Books
Stool	Glass container	Fruit

SECTION B: Composition from a Theme.

Consider the following starting points:

1. Claude Joseph Vernet's (1714–1789) painting 'Fire on the Tiber', at The National Museum of Fine Arts in Valletta, depicts a huge fire raging uncontrolled on the far shore in what may have been a warehouse. Leaping flames and smoke dominate the scene while boat-loads of refugees are being ferried across to safety. Make your own dramatic composition entitled '**Escaping from the Flaming Inferno**' or '**The Fire Fighters**'. (Fig. 1)
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